

13 July 1971

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NOTE FOR: [REDACTED]

Mr. Pforzheimer
[REDACTED]

Would you four gentlemen be good enough to meet with me in my office at 10:00 am on Wednesday, 21 July, to discuss the attached two pieces of paper plus some other ideas relating to the exhibit which the Fine Arts Commission is planning for September on the CIA buildings. I have discussed this earlier and shown some of the materials to three of you and will talk to [REDACTED] before that time.

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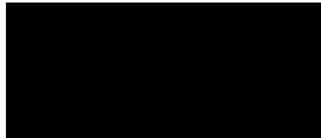
Item 1 attached is a proposal for an introduction on the main board in the exhibit hall, Corridor 1 D. My earlier idea of getting a letter from Mr. Walton, Chairman of the National Commission of Fine Arts has fallen through. I am trying to prepare something which could come from either the Director, the Executive Director, or the FAC itself, whatever we might think appropriate.

Item 2 is an attempt to write an introduction to the two-volume books that have been prepared which are a series of 11x14 size copies of the pictures of the building which will

appear in the exhibit hall itself. Bear in mind that there are about eight or nine copies of this book which may be appropriate as a memento to the following types of people: The Director; Deputy Director; Executive Director; the Chairman of the National Commission of Fine Arts; the Commissioner of Public Buildings, GSA; Mr. Harrison of Harrison and Abramowitz, the architects, and others as Mr. Helms or the Executive Director might think appropriate at some future time.

Your critical comment, redrafting, or ideas would be appreciated when we meet. I am also looking for a better name for the exhibition.

Thank you very much.



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Attachments (2)

ITEM #1

HOMES OF CIA

It's hard to believe, but we have been in our building ten years. While there is nothing magic about the number ten, it nevertheless affords us an excuse to pause and look around.

For many, the association with the Agency started in this building. Others of us joined the Agency when we were scattered among such locations as I, J, K, and L Buildings, Barton and Alcott Halls, and even the Skating Rink on 26th Street.

On the occasion of our anniversary it seems appropriate to put on a show. For the old-timers we have a selection of photographs of the Agency buildings we were housed in before we moved out here. Since few employees saw our building while it was under construction, we have included a few pictures covering that phase.

We are also displaying some views of our present home. Experience has shown that our building is not only functionally well designed but is also visually exciting. This exhibit seeks to convey some of this excitement in the form of patterns which perhaps for many go unnoticed.

As always, the Fine Arts Commission invites your comments on the exhibition. Also, if you are interested in

using one of the views of the building for decorative purposes in your office, let us know. Assuming you have the approval of your supervisor, please indicate your first, second and third choices on a card along with your name, room number and telephone number and drop the card in the comment box. The FAC will accomodate these requests to the extent the supply of pictures permits.

ITEM #2

The Central Intelligence Agency headquarters moved from 2430 E Street in Washington, D.C. to its present building at Langley, Virginia in the summer of 1961. Its construction was approved by the Congress in 1957 with an appropriation of ____ million dollars. The actual cost of the building was three million less.

The architect of the building was Harrison and Abramowitz of New York. It is of interest that the design accepted by the then Director of Central Intelligence, Mr. Allen Dulles, was submitted as a matter of courtesy to the National Fine Arts Commission for comment. Since the building was outside the District of Columbia the Fine Arts Commission was not required to approve. It did, nonetheless, endorse the design with enthusiasm.

Experience has shown not only the building to be functionally well designed but also visually exciting. These volumes seek to convey some of this excitement.

A purpose of these two volumes is to call attention with pride to patterns and designs which perhaps for many of us go unnoticed. From the appreciation of beauty in our environment we believe grows the attitude in all of us of caring about that environment. For many reasons this is desirable, not least of all being our stewardship to the U.S. Government to maintain our home as a public trust and to make it more effective, both functionally and esthetically.